



JEFFERSON MONTHLY



Reflections

Jefferson Public Radio Celebrates 40 Years



The Members' Magazine of The Jefferson Public Radio Listeners Guild

May 2009



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Douglas Reynolds and Christopher Bange in Oregon Cabaret Theatre's production of *The Mystery of Irma Vep*. See Artscene for details.



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ON THE COVER

TOP ROW: Ron Kramer, Peggy Rubin and Tom Sheldon meet before the opening night broadcast from the Elizabethan Theatre which provided live, national coverage of the Oregon Shakespeare Festival via satellite (1979); John Baxter and David Maltby recording live at Britt; **CENTER:** Khayam the cheetah, a resident of Wildlife Safari, is interviewed, live in-studio by a very brave John Baxter (1980); **BOTTOM ROW:** Traci Svendsgaard announces *First Concert* (1983); *Jefferson Exchange* host Jeff Golden with guest during the first remote broadcast of the *Exchange* from the Bloomsbury Café in Ashland; JPR Engineer Jeff Sherman works on remote equipment; Eric Alan and the late, great Joanie McGowan take a break from pitching for a little fund drive hug.

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JEFFERSON MONTHLY

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By Mark Butterfield

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The Midnight Serenaders perform at the Port-Orford Cedar and Arts Festival May 22–25 Memorial Day Weekend. (See Artscene p. 28 for details.)



The JPR/Cascade Theatre Performance Series presents *The 25th Annual Putnam County Spelling Bee*, a Tony nominated musical comedy, on June 1st at 7:30pm in Redding.

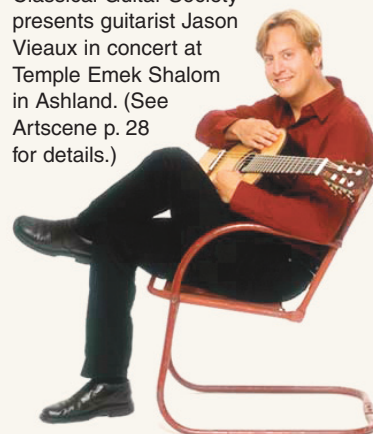
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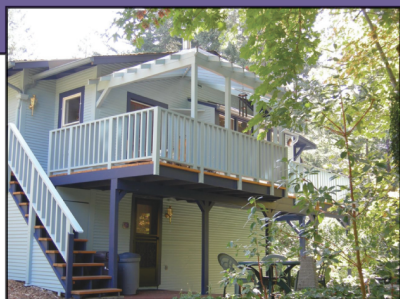
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Tuned In

Ronald Kramer

Forty Candles

Ten years ago our birthday issue of the *Jefferson Monthly* bore the cover title: "Celebrating the Climb" with a picture of our Director of Engineering, Darin Ransom, climbing up an ice-covered KSOR tower. It was an apt metaphor – and it remains so today.

When I arrived here in 1974, KSOR was mostly a dream. Scarcely able to be heard in all of Ashland, the 10-watt station's broadcasts of the *Metropolitan Opera* and three nightly hours of classical music just served to tantalize those who couldn't receive them. Top-40 rock, progressive rock and Montovani dominated the schedule. But then-SOU president Jim Sours thought the station might be capable of more and wanted an approach developed to strengthen the station's public value. While

the resulting plan contemplated an NPR-member public radio station, neither he nor I ever fully imagined what would result from that shared vision.

There were many skeptics. Southern Oregon was seen by some as neither culturally nor economically capable of supporting a full-service public radio enterprise. Remember, that at that time NPR, itself, was only five years old – producing just one daily 90-minute program.

But, there were also believers in that dream – and, as we made halting steps on that long climb, their numbers grew. Some believers were in Washington. Were it not for Mary Dinota, a now long-retired program officer at what is now called the Public Telecommunications Facilities Program, our

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Ashland Community Bike Swap

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Reflections:

Jefferson Public Radio Celebrates 40 Years

By Mark Butterfield

In May of 1969, a modest 10-watt KSOR began to emanate from a warren of basement studios on the campus of what was then called Southern Oregon College in Ashland. Today, Jefferson Public Radio (JPR) can be heard by over 1 million residents of southern Oregon and northern California via one of the largest transmission plants built and operated by any public radio organization in the U.S. JPR's three broadcast services are now disseminated over 70,000 square miles – reaching south to Mendocino, north to Eugene, east to Lakeview, and west to the Pacific Ocean.

The journey from where tiny KSOR began to where it is today has been quite a ride. There is an American adage which advises, "It doesn't work to leap a twenty-foot chasm in two ten-foot jumps." This notion encapsulates the leaps of faith that have been necessary for JPR to grow and flourish over the past forty years. Each challenge encountered, every innovation made, has been

1969

KSOR signs on at 5pm, Wednesday, May 21, 1969, under supervision of SOSC faculty member Dave Allen

1973

KSOR's future in question when Allen dies suddenly

1974

Ron Kramer hired as a consultant by SOSC to determine long-term viability of station

One page *KSOR Comics* published—first program guide

1975

KSOR Listeners Guild formed

1976

On-air time increases as sign-on moves to 10am from noon

LEFT: Need a hand up there? JPR Chief Engineer Darin Ransom scales the transmission tower on King Mountain in order to repair damaged equipment.

The 1981 cast of *Chatterbox*, a CPB Award winning program for children.



PHOTO COURTESY OF TRACI SVENDSGAARD



Fund Drive Fever! No one quite remembers the exact date of this fashion faux pax, but we can easily identify these tropical radioheads: (from left to right) Bryon Lambert, Paul Westhelle, John Baxter, Lucy Edwards, Eric Alan, and Michelle Guerrie.

faced with a courageous awareness of the chasm to be jumped, and a reasonable expectation of a solid landing – but no certainties.

And, like Butch and Sundance fleeing the Bolivian Army, those leaps have been accomplished with lots of loyal friends and comrades – listeners, volunteers, underwriters, staff, members of the JPR Foundation board and Southern Oregon University have all been vital partners in creating the JPR we know today.

Now that JPR has reached this important chronological milestone, it seems fitting to pause and reflect on the path we have traveled. To celebrate our 40th anniversary, we reached out to friends from the past and present. They were eager to celebrate their public radio station through recollections of our 40-year shared journey. Taken together these vignettes paint a picture of an enterprise that has truly found a home in the hearts and minds of so many spirited people in the great State of Jefferson.

■ I have lived here [in the Rogue Valley] since 1996. In 2000, I decided to give up television. I had never listened to JPR or even NPR up until this point in my life. Now, the only two preset stations on my home stereo are 89.1FM and 1230AM.

Thank you, JPR, for everything you do. I feel as if the time I spend listening to JPR is VERY well spent . . . Here's wishing us 40 more years!

**Joseph Porto, Construction Supervisor,
Oregon Shakespeare Festival**

■ Building KSOR's translator network in the 1980s was a venture into the unknown. We had high expectations, however, because of the heartening response to public radio when it was introduced to Medford and all of Jackson County in 1977. Nevertheless, the challenge of extending radio coverage to communities on the coast was daunting. Years later, after installing a translator at Camp Six near Gasquet, California, we drove to Crescent City to listen to the diminutive solar-powered signal. The sound of *First Concert* at this distant location truly delighted me. After driving through town, I parked the old Dodge Power Wagon south of the harbor. Holding a portable radio high over my head, I waded into the Pacific Ocean until the water was up to my chest. Such behavior must have appeared terribly bizarre, but I could not have been more thrilled if I were planting a banner on the summit of Mt. Everest.

**John Patton, JPR Chief Engineer
1976–1988**

CONTINUED ON NEXT PAGE

1977

KSOR moves to Mt. Baldy, upgraded from 10 to 2000 watts, in stereo

First Guide to the Arts program guide published

First live coverage of Oregon Shakespeare Festival

First on-air fundraiser nets \$7,200

First KSOR translator installed in Grants Pass

First broadcast of Rogue Valley Symphony

1978

Translators added in Cave Junction, Klamath Falls, Yreka and Grants Pass, including first public radio solar powered translator (one of seven)

On-air time increases again as sign-on moves to 8am

First coverage of Britt Festivals

1979

Application made for 18 translators, including Coast System, Douglas County, Siskiyou County, Klamath County (construction continues for 2 1/2 years)

KSOR granted membership in National Public Radio

KSOR granted membership in Corporation for Public Broadcasting

First Oregon broadcast via NPR satellite system (from OSF Elizabethan Theater)

1980

First production control room installed (Studio C)

Music in Peter Britt's Woodlands airs on NPR stations across the country

1981

Sign-on moves to 6am with beginning of NPR's *Morning Edition*

JPR loses lease on Mt. Baldy, plans move to King Mountain

Powers translator completed—largest ever built in the U.S.

Guide to the Arts redesigned to include more community interest stories

First Wine Tasting held

1982

Chatterbox wins award from CPB for outstanding children's programming

CPB Award for coverage of Oregon Shakespeare Festival

Garrison Keillor brings *A Prairie Home Companion* to Ashland

First coverage of Oregon Coast Music Festival

CONTINUED ON PAGE 14

PETS OF THE MONTH



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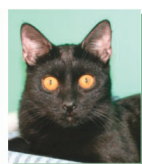
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Left to right: Former Congressman, SOU Professor and JPR contributor, Les AuCoin. Former JPR Music Director's Assistant and resident cuss-catcher, Robin Bishop. Former News Director, Liam Moriarty.

■ JPR has been my constant driving buddy. I live in Bandon and work at the local community college in North Bend, which is an 80 mile round trip drive every day. I listen to *Morning Edition* every morning and depending on my schedule either *Open Air*, *Fresh Air* or the news on the way home. It keeps me up to date and the thing I love the most are the occasional essays or commentaries. I absolutely loved "This I Believe" and composed several, while diving, that I never submitted. JPR is also a standard Saturday morning institution in our home when all we want is peaceful and entertaining listening rather than the jangling mediocrity of the TV. Thank you so much for being such a huge part of our lives and I hope you go on for 40 more years. Halleluiah for intelligent entertainment!!

Charlotte, Chuck and Caitlyn McLaughlin, Listeners, Bandon

■ When I was job hunting some years ago, a colleague in California told me, "Don't move anywhere that doesn't have a public radio station." As I had lived pri-

marily in urban areas with a wealth of media options, I didn't really understand what my colleague meant. Now I do.

Of course, JPR isn't just any public radio station. It's a vital communication link. Since moving here almost three years ago, I've joined the JPR staff at gatherings of listeners throughout our region. Listeners feel like they're part of a JPR family. They rely on their station for information on roads and weather conditions. They listen to the news every morning and evening. They love to meet the people whose voices they hear every day. They worry greatly in the brief times when reception is interrupted.

JPR provides far more than entertainment and news to its far-flung listeners. It's a lifeline that enriches and connects communities throughout the State of Jefferson.

I'm delighted every day that JPR is on the air—and broadcasting right from our Southern Oregon University campus. Happy 40th birthday, JPR!

Mary Cullinan, President,
Southern Oregon University

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Jefferson Almanac

Paula Bandy

Weathering It – 2009 & Beyond

2/27/09 Mid-morning

Sounds of spring are early this year. Although the past few days have contained slices of inclement weather, including horizontal hail bulleting across the lake and land, this morning breaks with warm, yellow sun. The twittering of birds is symphonic with percussion added by a woodpecker in a nearby tree. Yet, yesterday I saw 3 turkey vultures circling in the hail—for lack of warm air currents they had to keep beating their wings.

2/28/09 Early Afternoon

There was a sailboat—with red and black on the sail—on the lake most of the afternoon. It's the earliest I recall seeing a boat on the lake. The lake has only recently completely thawed. Overcast.

3/2/09 Evening

Dreary, rainy, gray day. I braved the rain late afternoon for some acupuncture and Chinese herbs then made a brief stop at the grocery. I emerged into falling slush. A few minutes down the road it was blizzard-like conditions. Snow coming right at me. Couldn't see any markings on the road. Hoped I was on the road. Disorienting flat lighting. White knuckles. I barely found the turn off for the back road with less traffic. My tires were the first tracks in the snow. By midnight a hazy half moon shone through my bedroom window.

3/3/09 Mid-morning

Snowing, windy, cold. I presume this means spring is roaring in lion-style. Noon—horizontal hail bigger than pearls and sounded like rocks. Mid-afternoon—while eating my Chinese take-out the sun emerged warm and glowing with blue sky all around. I don't know who was more excited, me or my dog, but out we went for a nice long walk. Even my cat joined us. Early Evening and Beyond—snowing, snowing, snowing.

Thankfully, Jefferson Public Radio is more reliable and predictable than the weather; it's a reliable friend that sees me through the seasons. And it is this constant friend that many of us depend on as a source of local, regional and national news and cultural programming. Since moving to southern Oregon in 1997, and especially after moving to Klamath Falls in 2000, JPR has been my main source for news and music. What I find through JPR, much like what I perceive through nature, is continuous development towards a more just and self-informed knowledge base. It's this faculty that allows us to "see through" the events of the day—undisguised and transparent; by listening to JPR, we learn what makes the world go around.

In other words, it's about give and take, back and forth. Jefferson Public Radio gives us the opportunity to live as Fellini put it "spherically and in many directions." That is to say, similar to adapting to the changing weather and the capriciousness of humanity, providing unsensational, unbiased news today requires flexibility and the ability to respond from many directions. Depending on which of the three JPR services you listen to, you can hear the JPR signal from Mendocino to Roseburg, Lakeview to Coos Bay. My only grievance, and a fan must be allowed one complaint, is that I miss the *Jefferson Daily*. It's not because I was a commentator (although I do miss that), but because it was the pulse of what was going on regionally. When the show was discontinued, it felt to me like the voice of the region was silenced also. *The Daily* provided 30 minutes of common ground. We learned about each other and what we were all doing. We still get to hear about the region's news through *The Jefferson Exchange* and of course the weather reports keep us apprised of the snow and sun and sleet, but

it's not the same as listening to stories and "living spherically in many directions."

This month JPR is celebrating their 40th year on the air; many seasons have passed since its inception in 1969. Named after the mythical State of Jefferson, the station seems has weathered those years quite well.

I began listening to public radio in the mid-70's. Today, as I travel the U.S. I always tune into local NPR member stations. We are indeed fortunate to have JPR in our region. I note that each station has its own voice, but few offer the diversity of music and programming that we have come to rely on at JPR. This diversity doesn't simply allow flexibility, it creates it. Of course, with this

“
Keeping separate
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through the years.”

gift comes responsibility. Keeping separate communities in touch, as well as informed regionally and nationally, is part of the responsibility that JPR has taken on through the years. As we have seen recently, none of the old rules are working anymore. Like the analysts we can predict based on the past but what we, meaning all citizens on this planet, are currently heading into is unpredictable. If weather patterns are an indicators, the process of the larger transformation occurring all around us portends to be unknown and likely intense. I trust Jefferson Public Radio to have the foresight and flexibility to keep us informed as our society transforms. Hopefully, we will all weather these precarious, unsettled times, emerging strong and more informed, after it blows through.

3/13/09 Friday

Sunny and windy—bone-cold in the shade, warm in the sun.

CONTINUED ON PAGE 13



E C H O E S

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Theater and the Arts

Molly Tinsley

Protagonist as Playwright

After the meaty challenges of *Macbeth* and *Death and the King's Horseman*, the dessert half of the OSF's opening menu goes down like delicious indulgence. In the Bowmer, director Bill Rauch offers the treats of a Broadway musical in a fast-paced, vibrant version of Meredith Willson's *The Music Man*. Meanwhile, in the New Theatre, director Christopher Liam Moore adds just the right spice to keep the post-modern smorgasbord of Sarah Ruhl's *Dead Man's Cell Phone* from losing pungency. Though neither comedy aims for depth, their dramatic strategies are far from simple, mostly because the protagonists of both are liars.

Harold Hill (Michael Elich), a shady salesman, captivates River City with a fantasy: if the townspeople buy his instruments and uniforms, he will train their children to form a marching band. Dazzled by his fast-talking charisma, all but the curmudgeonly Mayor Shinn (Richard Elmore) and the astute librarian, Marian (Gwendolyn Mulamba), wind up suspending disbelief. The latter actually sees through the hoax, but she also sees it infusing the lives of the townspeople with excitement and purpose, even as Hill's attention beguiles her with love. Marian bestows her tacit blessing, and Hill's lies are allowed to reshape dull truth and nurture the common good. In fact, they begin to look less like fraud and more like art, as if we were watching a musical about the creation of a musical.

Rauch emphasizes the imaginative power invested in Harold Hill by gradually saturating the original black and white costumes of the townspeople with gorgeous color. This only enhances what is already gloriously manifest in Michael Elich's incarnation of the Harold Hill. He flies about the stage, sings with perfect control, and radiates indefatigable charm, as he brings both River City, and *The Music Man*, to life with his amazing virtuosity.

Thus Rauch, Elich, and Harold Hill earn three tremendous cheers for producing the special experience of musical theatre, heightened by its "unreal" leaps out of linear narrative into song and dance. Just as River City-zians become more alive and colorful through the imaginative vision of Harold Hill, OSF audiences will welcome more chances to become gullible, grinning, foot-tapping believers themselves. At the same time, the outcome of Hill's "think system" of performance adds a cautionary note. In the end, the kids' desire to be a marching band produces music only their adoring parents would find tuneful. But OSF audiences should not be expected to make similar allowances for anything less than uniformly strong, infallible voices onstage, not if musical theatre is to be afforded the respect it deserves.

Like musicals, post-modern plays bank on the liberating power of the unreal. They tend to be irreverent, eclectic, over the top. Having abandoned the quest for ultimate truths, the grand themes, they highlight quirky trivia like stationery and lobster bisque and kissing with the hair instead of the lips. They juxtapose "quotations" from Charles Dickens, *Carousel*, James Bond. In fact, whenever a character says something "profound," about, say, "love," it feels enclosed in quotation marks.

Dead Man's Cell Phone unfolds in a post-modern universe. You might argue that the action takes place inside the protagonist's head—that it's one long daydream with happy ending as she sips soup in a lonely café—but the more important point is her creative approach to the truth.

Jean (the brilliant Sarah Agnew) is given to white lies, especially when they serve her fantasy that the dead stranger, Gordon, whose cell phone she has confiscated, was a "nice person" who harbored loving feelings towards friends and family which he just never got around to express-

ing. Mousy and ingenuous, Agnew's Jean is the opposite of flamboyant Harold Hill, but she's no less resourceful and tenacious about pushing her sweetened version of reality. When she encounters incredulity, she shifts into reverse, cleverly alters her angle, then inches forward, until she's smoothed out all the bumps between the dead man and his lover, his wife, and his mother.

Again the action proves the power of fiction to resolve conflict and transform. And again Jean emerges less as a liar than as the imaginative creator of her own play. Though she overreached a bit in the sudden *mano e mano* encounter with a noirish stranger (Miriam Laube), Jean makes sure she gets the guy, breathing life into Gordon's brother Dwight, whose mother habitually denies his existence. Jean baptizes him with The Love Speech, then as befits The Romantic Hero, Dwight takes over the last beat with his direction, "Now we kiss, and the lights go out."

Moore has them embracing on a revolving rug at the end with tiny lights in the background, an ingenious "quotation" of The Disco Ball. Indeed, Moore's countless inspired choices freshen Ruhl's determined whimsy, which sometimes gets stretched beyond its shelf life. His superb cast turns the slightness of the characters to an advantage, inscribing their negative spaces with stunning specificity. Jeffrey King as Gordon makes "deep down" not-niceness intriguing, Catherine Coulson is dead-on as his haughty, foul-mouthed mother, and Terry McMahon, his repressed wife, gets drunk with mesmerizing weirdness.

For both Harold Hill and Jean, the truth is raw material to be refined. So is it for billionaire Gordon, who alleges he's helping the world by selling body parts. What makes them artists and him a liar? The mediation of love. Love deafens the parents to the cacophony of Harold Hill's band. Love binds him to Marian, the one River City-zian capable of connecting lies with ideals. As "good" and "loving" as Jean is, before she can star in her own romantic play, she must love Dwight in real time, turning Gordon and his cell phone off.

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Tuned In *From p. 5*

effort would have sputtered. Mary fought hard for things in which she believed, an effort that ultimately led to her premature retirement from federal employment. She believed in us. Following federal assistance which enabled KSOR's power to be significantly raised, our effort to join the national public radio community stalled over a meaningless technicality. For over two-years, in every congressional hearing in which she participated, she managed to work KSOR into her testimony – arguing our case. In 1980, we successfully qualified for assistance from the Corporation for Public Broadcasting (CPB) and joined NPR.

By then, other communities were asking if we could extend our signals to them and what became the largest translator network in public radio was designed – and Mary advocated for federal funding to help build it. But it wasn't just a federal civil servant that made KSOR/JPR succeed. Jim Sours believed that the huge responsibilities we were undertaking were appropriate – and said so whenever asked by skeptics. Jointly, we called upon civic leaders, legislators and potential donors – and we walked mountain tops together looking at potential transmission sites. In my experience, not many university presidents will do that for their institution's radio station.

In short, the degree of commitment to this vision was unusually deep – and became infectious.

JPR is such a success story, in many respects against long odds, that it's impossible to recount all the people who have made contributions of spirit, other than in a very broad stroke. Local citizens who helped staff fundraisers and benefit concerts, raising funds to match those early federal construction grants; visionary leaders in communities across southern Oregon and northern California who similarly labored in support of their own area's translator or satellite station, and listeners who became, and remain, JPR's foundation – have all been vital to JPR's success.

“
JPR is such a success story,
in many respects against
long odds, that it's
impossible to recount all
the people who have
made contributions of
spirit, other than in a very
broad stroke.”

We've come a long way. A single station grew to a network of translators. When those translators were imperiled by invading signals, JPR morphed into a network of stations. From a single program service on KSOR, JPR became a diverse source of three full-time program streams. Over the years, our programming has developed from an exclusively radio transmission system to an online and in-print multi-media expression of

the unique content that defines JPR's regionally distinctive intellectual and cultural contribution to citizens' lives.

Along that path, we found few courses to follow that had been charted by others. JPR's structure and range of service is unique in public radio in America. That evolution, therefore, reflected an organic unfolding of that first spark of vision that inspired the 104 supporters of our first on-air fund drive in 1977. Twenty years later, when I went to see how many of these initial contributors had continued their memberships, more than half had an unbroken record of annual support with death or relocation being nearly the exclusive reason for attrition.

Much of what we do is technology based. Things that formerly ran on tubes, now use highly computerized systems which form the core of much of what connects us to you each day. But most of what constitutes JPR on a daily basis is not our hardware – it's the spirit of the people who bring you our services each day. Many years ago a first-time public radio visitor from Washington, D.C. spent a day here. At the end of the day, he said "JPR has a staff that would do high credit to any public radio station in the nation." Part of his job was visiting stations across the country, so he spoke knowledgeably, but I told him that I knew that. He thought I was dismissing the comment and more emphatically repeated himself. "Yes," I said. "That's what makes this place function. We couldn't do this with a typical staff" – and it's true. It is the unusual talent, dedication and inspiration of a staff that

CONTINUED ON PAGE 13

Zorba Paster ON YOUR HEALTH



Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

Sundays at 4pm on
JPR's *News & Information Service*

**THE
FOLK
SHOW**

Hosts Cindy DeGroot, Karen Wennlund & Bill Ziebell
bring you the best in
contemporary folk music.

Sundays at 6:00pm
Rhythm & News



Inside the Box

Scott Dewing

The Number 40 and The Future of Radio

Once upon a time, it rained for 40 days and 40 nights, the earth flooded and the only survivors, the Biblical story goes, were a guy named Noah, his immediate family and a gigantic ark full of various animals. Sometime later, the Israelites wandered for 40 years in the wilderness and their leader, Moses, spent 40 days on top of a mountain getting directions. Some biblical scholars have speculated that it took Moses so long because men are so loathe to ask for directions—from gas station attendants, God or otherwise—when they are lost.

When I was young, 40 was how old my father was and that seemed a long, long way off. When I got my driver's license, I learned that 40 is usually an okay driving speed unless you're in a school zone and there's a motorcycle cop pointing a radar gun at you. In high school, I played football and a 40 was something you ran and were timed on to determine how fast you were. In college, I played rugby. In rugby, a 40 is something you drink after engaging in an hour and a half of brutal combat out on the field. Today, 40 is the amount of pounds I need to lose as I head into my own perfect 40 on the birthday circuit.

Forty years ago, my mother gave birth to me after 40 weeks of pregnancy. At around that same time, some students at Southern Oregon University started a radio station with the call letters of KSOR. Over the years, that radio station evolved from a tiny 10-watt student-run station, to a regional radio service reaching more than a million listeners throughout 70,000 square miles of broadcast coverage.

Meanwhile in 1969, men were landing on the moon, the Vietnam War and domestic protests against it were in full swing, the New York Jets beat the heavily favored Baltimore Colts in Super Bowl III, and the Internet was born quietly in California when a computer at UCLA was connected

to one at SRI International in Menlo Park. These two computers were the first two "nodes" on the Internet. The first communication to be sent across this early version of the Internet, known as ARPANET, were the characters "I" and "o". The full character set was supposed to be the word "login", but the system crashed after having transmitted the first two characters.

Over the past 40 years, those first two interconnected computers have grown to millions and recently the number of Internet-connected hand-held devices (such as my beloved iPhone) are growing at a staggering pace. With 40 on my mind lately, I'm wondering where all of this will be in another 40 years time.

I hope that both JPR and I are around in 40 years time. The average American lifespan is 78 years, so statistically, I have a pretty good idea where I'll be in 40 years, so let's stick to talking about the future of radio rather than yours truly.

Commercial radio will continue its downward spiral to the bottom as more and more stations are gobbled up by conglomerates that hack away programming and music to make room for more advertising. Meanwhile, we'll see more "narrow casting" delivered online and via satellite that targets very specific market segments. (As opposed to "broadcasting", which casts its net as wide as possible.)

Radio stations will need to reach out to its audiences via an increasing array of devices. NPR is already doing this. I listen to NPR on the radio and I also listen to digitally archived programs on my iPhone via NPR's iPhone application. I can listen to JPR via the Internet at www.ijpr.org. In fact, as an experiment, I'm listening to the *World Cafe* right now both on the radio and via the Internet. There's about a 30 second delay on the Internet stream and David Dye is repeating what he just said on the radio. It's making me a bit schizo-

phrenic so I turn off the radio and opt for the Internet stream because I'm working on my computer and can easily put my headphones on.

As listenership of traditional radio continues to plummet, stations that do not make the shift to offering content via the Internet will eventually die. Poor programming will also lead to the death of many radio stations. According to Jesse Walker, author of the radio history *Rebels on the Air*, one of the two biggest barriers to building a radio audience are the polarizing power of music and the number of choices on the dial. "There's this idea of the perfect playlist," said Walker in a recent interview in *Wired*. "Find it with research and attract the perfect audience." However, the practical result of this scientific approach, according to Walker, has been watered-down programming that attempts to pander to the broadest possible audience. The most lucrative audience, Walker said, "are people who will not change the channel during the ads."

"There's still a very vibrant market out there for radio stations," said FCC Commissioner Jonathan Adelstein at a 2007 discussion panel about the future of radio. "People want vibrant local discussion of the issues that affect them, in a way that only terrestrial radio can provide," Adelstein said. "The future of radio is in localism."

If Adelstein was correct about that—that the future of radio is localism—then public radio stations such as JPR have a bright future. The main threat to the survival of public radio is not the government, nor the technical challenges of making the shift to digital content delivery, nor the ongoing hard work it takes to develop engaging content that truly enhances the quality of community dialogue about regional, state, national and international civic issues. The biggest threat to public radio is public apathy. In order to survive and thrive, public radio is going to need consistent support from people just like you and me to ensure that 40 years from now it's still around, even if we're not.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

Tuned In *From p. 11*

shoulders incredible challenges that is our stock-in-trade.

Sometimes I am asked, "How have you managed to offer three program services, over such a huge area, in communities as small as those that comprise our region?" The answer is very simple: It's because our staff and our listeners will it to be so – notwithstanding the odds against such achievements. And our parent institutions, Southern Oregon University and the JPR Foundation, have jointly played the role of consummate cheerleaders.

What has resulted is unique and, on this 40th anniversary of the success of a vision, something for us to all celebrate with gusto, humility and a renewed sense of vision and purpose.

When I arrived in Ashland in 1974, my task was to develop some alternative plans for Jim Sours' review. My intention was to return to the major market media work from which I came. Some months later, I was attending the Oregon Shakespeare Festival for the first time and, during the intermission, was standing in the lobby of the Angus Bowmer Theatre when the Festival's then-two principals, Angus and Bill Patton, spotted me and both charged across the lobby

from opposite directions. They each told me that tiny KSOR could potentially mean so much to the community that they wanted to strongly encourage such flowering and would do that they could to help – and they did, joined by an incredible army of stalwart supporters. It was clear to me that this was a community that would work hard to develop and sustain public radio.

Should one of America's premiere theatrical venues have developed in a small southern Oregon town? Should one of America's most vibrant, diverse and effective public radio undertakings have developed in such a region?

Vision, inspiration and public value is intangible. But it has enormous power to fuel great achievement, even when "experts" say it can't be done.

Together we have created an enterprise which positively contributes to the lives of so many in the great State of Jefferson – and we all have genuine reason to celebrate that achievement as JPR continues its long climb.

Ronald Kramer, Executive Director

Jefferson Almanac *From p. 9*

3/14/09

Cold and windy-heard the woodpecker again, in a closer tree; tiny white flowers are blooming on the northwest hillside, geese are flying erratically, and I heard the first sounds of frogs at twilight. First fly emerged inside my home.

3/15/09 The Ides of March

Even colder today than yesterday accompanied by a piercing wind.

Paula Bandy observes the world from a ridge overlooking the Upper Klamath Lake. She holds a Master's in Cultural Anthropology & Social Transformation and is currently working on a book tentatively titled *(Re) Turning to Beauty*. She can be reached at bandy.paula@gmail.com

■ When we moved here in 2002, we learned about the State of Jefferson, and we set our radio buttons to the three JPR stations. To be honest, we'd forgotten that there might be other radio stations in the area. If you're satisfied with the meal, you don't go looking to see what other restaurants there might be in town. We get enough of the other side on the Internet, but we always come home to a JPR station.

Diana Morley, Listener, Talent



ABOVE: The ever-smiling Don Matthews, JPR's Classical Music Director and host of *First Concert* and *Saturday Morning Opera* with Don Matthews.

LEFT: JPR Listeners Guild President (1984–1989) Bill Thorndike, Jr.



■ In August of 1986, I moved to Ashland to start KSOR's first news department. Our makeshift newsroom was way down the hall from the main quarters of the station, in an office that obviously was for one person. But we managed to cobble together enough old equipment and a couple of odd tables and chairs to begin some rudimentary reporting and production.

But, in the very beginning, the most important equipment was missing...typewriters. Not word processors or computers. Typewriters. Luckily for the station, SOU had just phased out secretarial classes. Sue Corp, the chair of the Communication Department that year, had in her office closet all the typewriters that were left over. But not modern electric typewriters. Manual typewriters. The old fashioned kind with the bell that rings with every manual return.

We used those typewriters for several years, switching them with others from that closet as the ribbons wore out. Our days were filled with student reporters, learning the ropes of radio journalism, bells ringing out as they wrote their stories in that little basement office in Central Hall.

Annie Hoy, JPR News Director 1986–1994

■ When Tom Olbrich accepted my commentaries for weekly broadcast on what was then KSOR, he told me that radio producers were leary of writers who wanted to read their work on air because, he said, "not every writer is a good reader." However, he thought I had an "interesting voice for radio," and so began my long association with JPR. Frequently strangers would recognize that "interesting voice" and ask, "Are you [gasp] Diana Coogle?!" I would admit as much, and they would look at me with an expression that said, "So you're Diana Coogle," as though they knew a whole lot more about me than I perhaps realized. I still occasionally meet someone who used to listen to me on my 8:00 Saturday morning slot – and those people know a lot about me, indeed, if they followed me all these many years. What a lot of good times we have spent together. Blessings on all of you, JPR listeners.

Diana Coogle, *Jefferson Monthly* contributor

■ Many thanks for keeping classical music on the airways. Also many thanks for the *Jefferson Monthly* and its invaluable Calendar of the Arts. Also thanks to the announcers who have mentioned events. You've made the musical life of the state of Jefferson much richer!–

Margaret Evans, Music Director, St. Mark's Episcopal Church, Medford

1984

KSOR asked by Indian Springs School District to take over operation of Big Bend translator in North Shasta County
Arcata citizens ask KSOR to install translator; funding approved by federal government. KSOR decides to let emerging public station KHSU in Arcata use frequency; KSOR translator moved to Brookings

1986

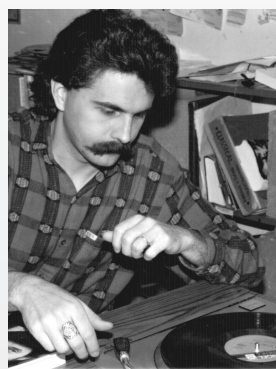
KSOR moves to King Mountain; power increased to 35,000 watts
News Department created with the arrival of Annie Hoy as News Director
First awards for News Department from Associated Press

1987

KSMF signs on, first split service programming

1988

KSBA, Coos Bay, signs on to improve and protect service in Coos County
KSKF, Klamath Falls, signs on to improve and protect service in Klamath County



Sporting a healthy moustache, John Baxter, JPR's Program Director 1979–2000, cues a piece on vinyl in Studio A.

1989

Network of stations renamed Jefferson Public Radio
KSOR celebrates 20th anniversary—representatives from NPR, CPB, APR and Metropolitan Opera visit
JPR's science fiction series *Curve of Wonder* airs on NPR after ten years in development
Renowned jazz pianist and radio host Marian McPartland performs concerts in Ashland and Klamath Falls

1990

St. Paul Sunday Morning host Bill McLaughlin hosts special performance, *Coos Bay Sunday Morning*
KSJK, Talent, donated to JPR by Perry Atkinson and signs on with all news and public affairs programming
KSRS, Roseburg, signs on to improve and protect service in Douglas County
Federal government grants \$303,000 for construction of Northern California satellite stations



Lars and The Nurse step out of the studio for an appearance in the Ashland Fourth of July Parade. **RIGHT:** Nurse New Member, a.k.a. Joanie McGowan, tends to volunteer phone answerer Barbara Thacker during a wild and crazy fund drive.



PHOTO COURTESY OF TRACI SVENDSGAARD

■ Quite frankly I could not live without JPR.

I turn you guys on first thing in the morning, first in the bedroom then in the kitchen, that way I don't miss anything. I also have your station preset in the car. Sometimes I sit in the parking lot because the program is not yet over. Finally I bought a small transistor radio to solve that problem.

I am a fulltime caregiver and avid gardener, I am on my feet most of the day so I don't have much time to read. In short, your station is a god-send to me.

Thanks for all you offer, keep on trucking, we will always support you!

Heide Seeman, Listener, Medford

■ I spent 25 years in public radio, most of it at JPR. A wonderful, frustrating, stimulating, unforgettable time in my life. I always marveled at the countless staff, volunteers and listeners who selflessly poured their hearts into the enterprise, driven by the notion that we all need something better in our lives than rant and cheap noise.

Although I once got to interview a cheetah on the radio, I'll best remember all the uncompromisingly creative people I was privileged to meet; people like my jazz pianist idol Andrew Hill, and the Kronos Quartet, Isabel Allende and Derek Walcott, and my lifetime JPR friends Tom Olbrich, Lars & The Nurse, Keri Green and David Harrer. I even got to share a steak with Dr. Science at Mike Ditka's restaurant in Chicago.

I would do it all over again in a heartbeat. Well, maybe not the Ditka's part.

John Baxter, JPR Director of Programming & New Media 1979-2000

■ Not long after JPR went on the air, I built a small Heathkit FM tuner and found KSOR. I was able to pick up the station even though I lived in Grants Pass. At that time, your music selection was a combination of classical, some jazz, and occasional folk-type music, all of which we enjoyed. Since classical is our preference, we keep all but two of our radios permanently tuned to 90.1FM.

My wife and I have had the privilege of driving around the perimeter of the United States listening to NPR stations as we travel. Only in the State of Jefferson do we truly enjoy what we hear! Keep up the great work!

John & Sally Ahlstrom, Listeners, Grants Pass



PHOTO COURTESY OF TRACI SVENDSGAARD

The hosts of *Milky Starlight Theater*, Brian Perkins, Traci Svendsgaard, and Richard Moeschl (1990).

1991

El Sol Latino, the region's first all-Spanish language radio program, is launched

Classical music available through the night with launch of *State Farm Music Hall*

JPR creates multiple program formats: Classics & News, Rhythm & News, News & Information

1992

Severe winter storms damage several JPR broadcast sites; listeners rally with \$60,000 in support

KAGI, Grants Pass, donated to JPR by California-Oregon Broadcasting, Inc. and signs on

KNCA, Burney-Redding, signs on to improve and protect service in Shasta County

1993

First Rhythm & News translator constructed (in the Illinois Valley)

Guide to the Arts expanded to become the *Jefferson Monthly*

1994

KNSQ, Mt. Shasta, signs on to improve and protect service in Siskiyou County

JPR Redding studios open, enabling system-wide broadcast from two facilities

1995

KNYR, Yreka, signs on to improve and protect service in the area

KSRG, Medford/Ashland, signs on to improve and protect service in the Rogue Valley

JPR Listeners Guild purchases an existing Internet service provider and launches JEFFNET, the first Internet service in the nation operated by a public broadcaster

KSOF's power is increased from 1.8kw to 6.5kw in Klamath Falls

Jefferson Exchange talk show launched on the News & Information Service with Russell Sadler as host

First Concert host Pat Daly and News Director Annie Hoy pitch their hearts out in Studio A.



■ Having helped give birth to two NPR stations prior to arriving in Ashland as president in 1987, I thought I was a pretty savvy hand around the dial.

Then I discovered KSOR and thought I had died and gone to the promised land. What a gem – and the enthusiasm of its listenership was beyond anything I had ever experienced. It was just perfect and I did not want to touch anything.

It was about my second or third year at Southern that Ron Kramer showed up in my office one morning with an idea he and the crew had cooked up. “We want to change the name of the station to Jefferson Public Radio,” they said. My first response was cold chills, for as an historian I knew the history of the State of Jefferson. Would our publics and the two state legislatures think we were advocating secession...?

Well, as usual Ron and crew won me over and we did it and what a smashing success it has been!

Happy 40th.

Joe Cox, President Emeritus, Southern Oregon University 1987–1994

■ As an avid listener and supporter of Live from the Met on KSOR since its inception, my wife and I and our last 3 dogs have had you tuned in on a daily basis... my current cockapoo, Mamie, especially was brought off the walls listening to classical music, especially the Opera where she enjoys participating in her howling way with the coloratura. KSOR is part of our lives, and will endure I’m sure! Best in the future,

Domenic Favero, Underwriter & Listener, Yreka

■ I have been an avid fan and supporter of public radio since 1972. You are one of the reasons I chose to settle in this valley after I retired and had been living in southern CA for the first 62 years of my life. Your 3 stations are the only ones I listen to and I appreciate the amazing variety of programming that you provide to this community. Thank you for your continuing excellence.

Sue Scott, Listener, Rogue Valley

■ It was my first “Driveway Moment,” though it didn’t happen in a driveway. I was *en route* from Ashland to a meeting in Medford and was listening to JPR. Garrison Keillor, host of “A Prairie Home Companion,” was addressing the National Press Club live in Washington, D.C. I arrived at my destination and pulled into a parking place while noting there were at least ten minutes remaining in the program. I sat and listened, taken in more than usual by Keillor’s great wit and bone-dry humor. At first unnoticed by me, another driver parked just opposite my car, nose-to-nose in the lot. He, too, didn’t get out but remained seated inside. At an especially funny comment from Keillor, I laughed and happened to look up. The gentleman opposite me was laughing too. We did so several times before the program finished. As we both exited our cars, the fellow – a complete stranger to me – commented, “He’s a national treasure!” I immediately agreed. “So is National Public Radio – a national treasure.” I could not have said it better.

Stephen J. Reno, President Emeritus, Southern Oregon University 1994–2000



FAR LEFT: Colleen Pyke and Maria Kelly don island gear in preparation for serious fund drive fun.

CENTER: Kathy Campbell dutifully (wo)mans the StoryCorps booth in front the Medford Library (2005).

RIGHT: James Adams, interim host of the *Jefferson Exchange*

1996

JPR hires first full-time staff member based in Redding studios

1997

The JPR Listeners Guild incorporates as the JPR Foundation
Jefferson Exchange switches to a 2-hour weekday format

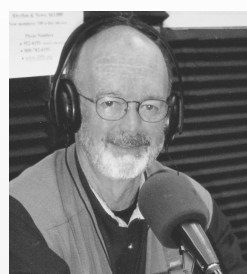
1998

JPR boldly cuts the length of the fall fund drive in half, to eight days, and raises a record amount of support

JPR’s first book, *As It Was*, is published, based upon JPR’s long-standing daily series devoted to the history of Southern Oregon and Northern California

1999

Purchase of the Cascade Theatre in Redding, CA



Dr. Frank Lang, JPR’s resident Nature Note, answers questions about plants and creepy crawlies from callers in Studio C during a special fund drive broadcast of the *Jefferson Exchange*.

2000

Nature Notes, a collection of essays written by Dr. Frank Lang is published

Purchase of Rio Dell/Eureka station permit and sign on of KNHT



Senior staff producer, original producer and host of the *Jefferson Daily* – these were among the many titles held by Tom Olbrich who roamed the corridors of JPR from 1980–1987.

■ In the beginning there were a bunch of kids in a basement. They shared a dream and a general lack of ability, yet at times it all went right. Many times it did not!

Ah, the terror one can know simply by sitting in front of a live microphone. Disaster always looms near the neophyte. I can remember nervously announcing we'd just heard Mozart's 42nd or perhaps 43rd Symphony (I'm told there are 41?). Mere seconds later an agitated caller didn't seem even one tiny bit excited to be hearing this hitherto unknown work, but was rather unpleasant, if memory serves! I grow warm recalling that special moment.

I am deeply grateful for the opportunity to live out my own radio dreams and very proud to be involved in this precious community resource. Long Live Public Radio! Happy 40 years JPR!!

Lars Svendsgaard, *The Retro Lounge*

■ On the radio it's all about time: When the second hand sweeps over the 12 at the top of the hour, it's time to do something and do it right. Back in 1980 when 90.1FM was the only signal, billed as "Fine Arts Public Broadcasting for Southern Oregon and Northern California," I nervously uttered my first words on KSOR at precisely 6:30 pm on a (very analog) week-night. That opportunity shaped my entire life including a husband, lifelong friends and a career using my voice (and a stopwatch). After all this time I am grateful and still excited to be a part of Jefferson Public Radio. But how did JPR get to be 40 already??? One red second at a time.

Happy Birthday JPR!

Traci "The Nurse" Svendsgaard,
The Retro Lounge

■ It's been more than 12 years since I've read a newscast on the *Jefferson Daily* but even now Ann Taylor's voice makes my heart race. Ann anchors the bottom-of-the-hour newscasts on *All Things Considered*. Back in the mid-1990s when her voice came on the air, that meant there was less than four minutes to finish pulling the newscast together.

I remember long days covering forest fires from the JPR newsroom—that was the first time I really felt like an authentic reporter. NPR's Newscast Unit was always hungry for anything we could give them about huge fires destroying thousands of acres of forests. That was also when I

learned that some folks back East really don't understand how big the West is... I called up a newscast producer to pitch a spot on a fire that had consumed more than 60,000 acres. To the producer, this must have sounded like an impossibly large area because as soon as I said who I was and where I was calling from she replied, "Okay, well first of all, are you in a safe place?" I told her that yes I was safe and that the edge of the fire was more than 40 miles away!

JPR helped give me the kind of college education that I would have had difficulty finding just about anywhere else. I spent many hours each week in the newsroom learning how to be a good reporter. The classes I was taking were important but I also got to learn journalism the way a lot of reporters a few generations back did—by actually doing it! I'm not much for the books and classroom scene and I'm not



A very young Keith Henty prepares to play another tune on *Open Air* in Studio A.

2002

Purchase of KMJC, Mt. Shasta, KSYC, Yreka and donation of KPMO, Mendocino by Four Rivers Broadcasting

Sign on of KLMF improving and protecting the Classics & News service in the Klamath Basin

Rhythm & News Service restored in Grants Pass after a 3 1/2 year absence

2003

Planning begins for the Western States Museum of Broadcasting with the signing over of land allocated by SOU for construction of new JPR studio facility
JPR profiled in American Journalism Review

2004

Restoration of Cascade Theatre completed; gala reopening held
KNHM Bayside/Arcata/Eureka signs on carrying the Classics & News service

2005

NPR President Kevin Klose visits in connection with the StoryCorps project
JPR begins streaming 3 separate services online at www.ijpr.org

2006

CPB awards \$1.6 million grant to convert 18 existing stations to new HD radio standards
Acquisition of KJPR construction permit in Redding and station sign on providing News & Information service to Shasta county

2008

KLDD signs on, improving and protecting the Classics & News service in Siskiyou County
Jefferson Daily is discontinued after 22 years; JPR redirects local news resources to a reformatted *Jefferson Exchange*



LEFT: Evidence of the grassroots campaign which helped avert state funding cuts in 1981 which would have closed the station. **CENTER:** News Director, Jessica Robinson. **RIGHT:** Host of *On With the Show*, Herman Edel.

sure I would have made it through college without getting a taste of what was on the other side of that degree. Thanks JPR!

JPR was one of the first public radio networks to really embrace the internet and I suspect that will serve it well in coming years. While it's great to just turn on the radio and know JPR is there, a lot of us are getting used to listening to what we want, when we want... JPR's willingness to take on new technology and change with the times will help it thrive.

**Jeff Brady, NPR Reporter, National Desk
(Former JPR News Director, 1995)**

■ For forty years public radio in our region has succeeded, working from a *Theory of Change* that "if-then" or "so-that" we could have the services that public radio broadcasting can offer. It has and always will happen only if we raise the appropriate resources to carry out the work, both financially and through volunteers willing to contribute thousands of hours of their time. JPR is the result of long-term and sustained programs that have met the needs of our region and have been anchored in the continued adaptation required to meet those changing times.

**Bill Thorndike, Jr., JPR Listeners Guild
President, 1984–1989**

■ In the old days, JPR's newsroom was basically run by a dedicated and easily amused crew of volunteers who put in ridiculous hours producing the *Jefferson Daily*. Many were SOU undergrads and fell into the category of unpaid labor, "the starving student." Being the thoughtful News Director, I kept a supply of microwave popcorn, packets of hot chocolate mix and herbal tea bags. That way no one would collapse from insufficient insulin while at the station. The popcorn became the mid-afternoon aromatherapy of the news department, wafting through the underground hallways. It was the early days of my time at JPR, and instead of just working 5-days a week, we thought-in our

infinite enthusiasm – that we would produce a weekend program too, called the *Journal of the Americas*. It was a bustling Saturday and we were interviewing and editing, and someone new on the microwave set the popcorn on something like 10 minutes. (The suggested news-time for popcorn was 3 minutes 21 seconds, derived from serious scientific experimentation.) Ashland Fire and Rescue (my current employer, incidentally) arrived before the microwave was even done. We told no one. And luckily, we did not make the news.

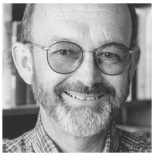
**Lucy Edwards, JPR News Director
1996–2002**

■ I know that there is no activity outside of sleeping and working that I spend as much time with as listening to the various programs that JPR offers. The selection gets better every year. For me, it is a form of education. I stay informed about most of the things that are important to me: my community, music, world events, and the quirky stuff I pick up that I didn't know would interest me until I learned about it on public radio.

Ken Silverman, Underwriter



LEFT: The troops rally together as staff (Kurt Katzmar & Joanie McGowan) and volunteers do what it takes to reach those fund drive goals. **RIGHT:** Someone must have made a booster gift: Ron Kramer and Paul Westhelle find time to smile in between serious bouts of on-air pitching.



Nature Notes

Frank Lang

Oregon Myrtle

Oregon-myrtle, also known as California-laurel, California bay laurel, pepperwood, or some 15 other common names, has only one correct botanical name, *Umbellularia californica*, a member of the plant family Lauraceae.

There is only one species of *Umbellularia*. It is found along the Pacific Coast from Douglas County, Oregon, south in the Coast, Siskiyou, and Klamath Mountains to San Diego and along the west slope of the Sierra Nevada. The statement that *Umbellularia californica* grows “here and in the Holy Land” is false. It grows here and nowhere else.

Oregon-myrtle grows as a tree under various topographic and soil conditions if moisture conditions are adequate. The Oregon Champion tree 13.3 in diameter and 88 feet tall is near Lobster Creek, Curry County, Oregon.

On poor sites, especially those with serpentine soils (a special soil characterized by low calcium and high magnesium and heavy metals levels) it grows as a shrub. Botanists recognize two varieties: the widespread Var. *californica* and Var. *fresnensis* known only from Fresno County, California.

The plant is aromatic. The odor is pungent enough to cause sneezing and headaches when leaves are crushed and sniffed. The intrepid Scot botanist David Douglas made note of this when he encountered the tree near the Umpqua River in October 1826. He wrote, “A tree, apparently belonging to the Myrtaceae [a case of mistaken identity, a family with members like *Eucalyptus* also with aromatic volatile compounds] struck me much: its leaves, wood, fruit, and bark are all aromatic, smelling like *Myrtus Pimento*, and producing sneezing like pepper.” He goes on to write, “The fruit is large, globular and covered with a fine

thin green skin, enveloping a small nut with an insipid kernel, which appears to be a favorite food on squirrels. I trust this fine tree will ere long become an inmate of English gardens, and may ever be useful in medicine, and afford a perfume.”

Cooks often use Oregon-myrtle leaves to flavor stews and soups as a substitute for bay leaves (*Laurus nobilis* of the same plant family). Its culinary use should be discouraged as it contains umbellulone a toxic mucous irritant and another compound, safrole, which is a known carcinogen. One culinary use that is probably acceptable is to place a leaf or two in your flour or corn meal as an insecticide to keep the mealworms away.

Native Americans used *Umbellularia* as a medicine to treat various ailments from colds to menstrual cramps and intestinal upset. Seeds were eaten roasted or raw (be cautious here). One group used smoke to drive ground squirrels from their burrows or to rid oneself of fleas.

Oregon-myrtle wood is fine-grained, relatively heavy, and is easily machined into turned woodenware (salad bowls, spoons), gift and novelty items. Other uses include gunstocks, trim, cabinetry, paneling, and veneer. The color and patterns of the wood grain make it particularly attractive. *Umbellularia* wood products are marketed as myrtle-wood. Wood from older trees is more attractive and denser than wood from younger trees. There are fewer and fewer older trees available for woodworking. Still, Oregon-myrtle and its wood products provide a small, but significant source of income for small mills and crafters in southwest Oregon and California.

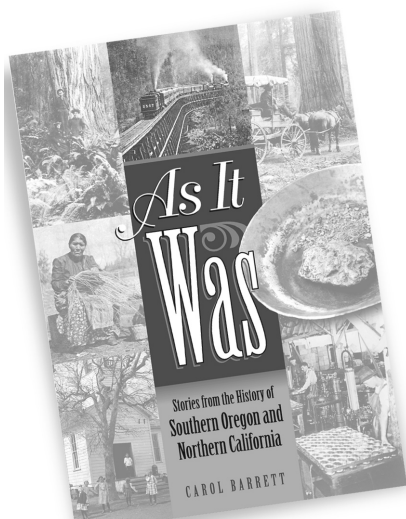
Under some circumstances, Oregon-myrtle, with its handsome willow-like evergreen leaves, clusters of yellow flowers, and relatively large yellow-green fruits, makes a fine



The beautiful yellow flowers of the Oregon Myrtle make it a worthy ornamental planting.

ornamental planting. Unfortunately, Oregon-myrtle has been implicated in spreading the pathogen (a fungus *Phytophthora ramorum*) that causes sudden oak death (SOD) in oaks and tanbark oaks in California. The pathogen is capable of killing a variety of healthy mature trees and shrubs including wild rhododendrons, evergreen blackberries, *Viburnum* and other species. Its value as an ornamental plant may be in question because of its role as a vector.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

The Bloomer Girls Play Ashland, 1901

by Nancy J. Bringhurst

During the early 1900s, the Bloomer Girls was no run-of-the-mill baseball team. They traveled from coast to coast in their own "private palace car," and they arrived well-prepared. Along with the usual equipment, these girls brought their own covered grandstand, able to seat 2000 spectators, and a canvas fence to enclose the playing field.

No one knows the identity, age, or exact sex of the Bloomer girls who took on the semi-pro baseball team of Ashland, Oregon on June 30, 1901. Girls' teams frequently included at least one male, and some men even disguised themselves as women.

Because on the previous day, the Bloomers had humbled a Medford men's baseball team 16 to 2, they may have expected to clobber Ashland's team as well. One wonders, though, if they knew they'd be challenging the reigning champions of Southern Oregon—a team that had defeated Medford 24-2 ten days earlier.

The teams battled for nine innings on the field near the Helman Baths, and though the Bloomers lost 25-6, they'd provided exciting entertainment for all, and winnings for those who bet against them.

The Bloomers themselves collected \$96 and merrily went on their way to California.

Source: Miller, Bill, "No Joy in Medford," *Southern Oregon Heritage Today*, April 2001, Vol. 3, No. 4.

Strong Winds Ruin the Fiock Hay Harvest

by Maryann Mason

Many travelers driving through the Weed, California area have experienced the strong gusts that blow across the highway. In 1913, ranchers Earl Fiock and his brother George had their own bitter experience with these winds.

Earl had traveled to George's farm by Edgewood, California to help him with his

third cutting of hay. After all the hay was cut and shocked, a wind came up in the late afternoon. The wind—which blew for four days—was so strong, that it blew all of the hay out of the field, blew over two hay wagons that were piled with hay, and blew the two south doors of the barn to the north side of the barn.

After the storm, the brothers and the haying crew picked out all of the hay they could find from fences, rock piles, and the edges of the field, but it only amounted to about four wagons full. Lesson learned, the ranchers put posts in their yards for chaining up their wagons. After that, fewer wagons were blown over.

Today, the community of Edgewood doesn't make the present-day California map, but its exit from I-5 can be found by the Weed rest stop and airport.

Source: Fiock, Norman. "Earl Bernard Fiock Family," *The Siskiyou Pioneer in Folklore, Fact, and Fiction*, 1985.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Walking on Water

It begins like this:
the word comes down
and enters your flesh
and it is many words
and you lay them out
side by side, tongue
in groove, each fitted
precisely as Aztec
stonework to each, each
bearing its share of
the weight. You hold
them in mind: *pellucid*,
wine-dark, *whale-road*,
briny deep, *wave-tossed*,
gong-tormented, *eternal*
mother, *turquoise*, *azure*,
gunmetal, *blue on blue*,
water-water-water-water
until the sea comes clear
and you keep it there
thinking *solid*, *flat*,
smooth, *steady*, *hard*,
firm, *frozen*, *jelled*,
resilient and then
you close your eyes
and begin to walk.

David Lunde attended the Iowa Writers' Workshop, and then spent over thirty years as Professor of English and Director of Creative Writing at SUNY, Fredonia. He is the author of eight volumes of poems, including *Instead*, from which "Walking on Water" is taken, and *Blues for Port City*, a chapbook of science fiction poems, from which "Port City Lament" is taken. He has been nominated for the Nebula Award five times, and his poems, short stories, and translations have been published in over 250 periodicals and 50 anthologies, in five countries. *The Carving of Insects*, his translation (with Mary M.Y. Fung) from Chinese of Bian Zhilin's poems, won the 2007 PEN Translation Award. *Breaking the Willow: Poems of Parting, Exile, Separation, and Reunion*, a collection of translations of classic Chinese poems, was published last year. David Lunde is a board member of the South Slough Estuarine Research Reserve in Charleston, Oregon, and lives in North Bend, Oregon.

Port City Lament

No man can go where the deepships go.
We curse our human flesh that bars the way
And stare at stars that we can never know,

Stars as bitter-bright as methane snow.
Our cyborg Pilots bring us tapes to play—
No man can go where the deepships go—

In Port City taverns the holos glow
With vibrant worlds that make old Earth seem gray.
We stare at stars that we can never know,

At worlds on which our vat-spawned children grow,
While robot mothers tend them at their play.
No man can go where the deepships go,

But only load, repair, refuel, and tow,
And wipe his hands and speed them on their way.
We stare at stars that we can never know.

We curse the bread, we curse the dough,
We curse the God that made us from such hapless clay.
No man can go where the deepships go:
We stare at stars that we can never know.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

The 2009 *Classics at the Chateau* Series

By Emilie Young

In a continuing effort to promote the arts at the historic Chateau at the Oregon Caves, featured classical guitarist David Rogers will be performing the evenings of May 7 and 8. This performance will open the 2009 events season at the Chateau. The concert is free to hotel and dinner guests of the Chateau.

Mr. Rogers was recognized by the *New York Times* as a 'prominent guitarist'. He combines classical, jazz, early, and world music elements into powerful and virtuosic performances based on both original compositions and traditional repertoire. Mr. Rogers plays a variety of stringed instruments and has studied baroque and early plucked instruments. He regularly appears with the Oregon Shakespeare Festival as its guitarist and also heads the classical guitar program at Southern Oregon University.

A second *Classics at the Chateau* is scheduled for September 11 and 12 and will feature Portland classical guitarist Allen Matthews. Matthews has performed internationally and brings his love of South American rhythms to his performances.

Classics at the Chateau began in 2007 with spring and fall concerts featuring classical guitarists. The first in this unique series welcomed Jefferson Classical Guitar Society founder and master teacher Joseph Thompson and his 12 year old student Nathan Hoyt, both of Ashland, OR. The fall series brought internationally acclaimed classical guitarist Scott Kritzer from Portland, OR, and three of his professional advanced students: Karla Fisher, Alan Matthews, and Brian Bradner.

Audience reaction to these intimate concerts has been outstanding, not only for the incredible acoustics provided by the massive wood beams and glass which surround the artist's stage but for the audience seating which is up-close and personal.

Declared a National Monument in 1909 by President Taft, the Oregon



Declared a National Monument in 1909 by President Taft, the Oregon Caves, located just 20 miles east of Cave Junction, is celebrating its 100th anniversary this year.

Caves, located just 20 miles east of Cave Junction, is celebrating its 100th anniversary this year. Hailed by poet Joaquin Miller as "the marble halls of Oregon", this unique cave with its colorful formations of stalagmites and stalactites is rich in historic and geologic value.

The Chateau was completed in 1934 by a group of Grants Pass businessmen and will be celebrating its 75th anniversary. In 1964, the building was washed several feet off its foundation by an unprecedented flood from the canyon above. The entire Chateau was winched back onto its foundation where it remains today and stands as a tribute to its structural integrity and solid construction.

The National Park Service and the Illinois Valley Community Development Organization are scheduling a variety of special indoor and outdoor events to cel-

ebate these two significant benchmarks in Oregon's history. Some of these events include: a reenactment of the mule trains that brought supplies into the Caves Monument, a public trail ride following the original trail from Williams, OR, to the Caves before the road was built from Cave Junction, a mystery weekend in early fall, an Oktoberfest in late September, and an exciting Argentine Tango weekend in mid-October. In addition, there will be NPS Ranger led afternoon and evening fireside history and geological talks and special candlelight tours of the Caves.

For more information on these and other events at the Monument as well as to make a reservation for a room at the Chateau, see the website www.oregoncavesoutfitters.com, or call 541-592-3400.



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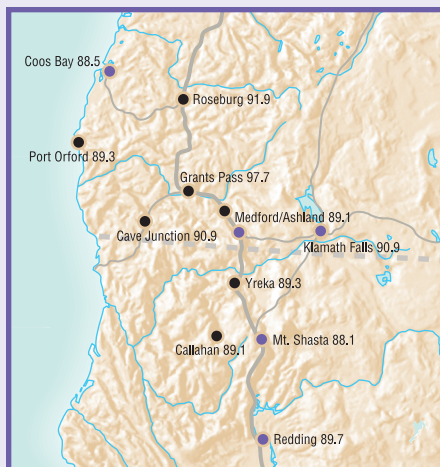
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5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

Rhythm & News Highlights

Marian McPartland's Piano Jazz

May 3 • Eartha Kitt

Piano Jazz pays tribute to singer and entertainer Eartha Kitt. She joined McPartland in 1993 to talk about Orson Welles, Nat King Cole and her catty role on the Batman television series. Kitt and McPartland perform a stirring version of "God Bless the Child" and wind up the hour with the seductively swinging "You'd Be So Nice to Come to Home To."



Eartha Kitt

May 10 • Piano Jazz at Tanglewood

For the 7th annual *Piano Jazz* show at the Tanglewood Jazz Festival, McPartland hosts three amazing guests. Pianist Mulgrew Miller, singer Nnenna Freelon and singer/pianist Spencer Day each take their turn on stage with McPartland. The result is an eclectic and energetic hour of world class jazz.

May 17 • Melissa Walker

Vocalist Melissa Walker is an exciting presence on the jazz scene, singing with impeccable phrasing, a soulful swing and a warm sensuous tone. She and McPartland spend a delightful hour talking about the jazz life and performing together on "The More I See You," "It Could Happen to You," and Walker's own tune, "Love Is."

May 24 • TBA

May 31 • Grady Tate

Grady Tate began his jazz career as a much-celebrated drummer, backing such icons as Wes Montgomery, Ella Fitzgerald, and Quincy Jones. Tate

has since traded in his skins for a microphone at center stage where he delivers smooth and soulful baritone vocals. With his pianist John di Martino, Tate sings "Everybody Loves My Baby" and "Where Do You Start."



Grady Tate

The Thistle & Shamrock

May 3 • All Women

This show focuses on some of today's leading women artists, including Oran na Mna (a Woman's song) and original Gaelic compositions by Maggie MacInnes "linking the voices and feelings of women from centuries past to the present day."

May 10 • Little Windows

Singers Julee Glaub and Mark Weems mix Appalachian and Irish music and relish the beauty of two unaccompanied voices in close harmony. On this show, they weave their timeless harmonies and talk about the power of communal song.

May 17 • Digital Imperfection

Studio technology has vastly improved standards in music recording and performance. Some artists offset all the digital imperfection by mixing archive vinyl, complete with clicks and pops, into their own tracks, while others resist any dependence on overdubs and re-takes. This show explores how it's than a gimmick, and how it helps us stay connected to the authentic roots of today's music.

May 24 • New Releases and Debuts (part 1)

The flow of music is never-ending. A mountain of new recordings doesn't translate into the same volume of great music, though, so Fiona to hand-picks the best new sounds from rising artists

along with the latest from some of your favorite artists.

May 31 • New Releases and Debuts (part 2)

For a second week, Fiona continues picking more new sounds from rising artists and the latest from some of your favorite artists.

New Dimensions

May 3 • Reawakening the Spirituality of Men with Matthew Fox

May 10 • What Is Our Gross National Happiness Index with Tashi Wangchuk & Ann Muller

May 17 • Your body is Your Guru with Reginald A. Ray, Ph.D.

May 24 • Overcoming Our Fear Around Money with Spencer Sherman, CFP

May 31 • Over the Edge with Robert Kull, Ph.D.



Vocalists Julee Glaub and Mark Weems are featured on *The Thistle & Shamrock* on May 10th.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm From the Top
4:00pm All Things Considered

5:00pm On With the Show

7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

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Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

May 1 F Leo Sowerby*: *From the Northland: Impressions of Lake Superior Country*
May 4 M E. N. von Reznicek*: *Theme and Variations*
May 5 T Debussy: Violin Sonata
May 6 W Carlo Besozzi: Oboe Concerto No. 1
May 7 T Bach: Trio from *A Musical Offering*
May 8 F Krumpholtz*: Harp Concerto
May 11 M Liadov*: Eight Russian Folk Songs
May 12 T Massenet*: *Le Cid*
May 13 W A. Sullivan*: Selections from *The Tempest*
May 14 T Rameau: Suite in A minor
May 15 F Larsson*: *Pastoral Suite*
May 18 M Goldmark*: Overture from *Prometheus Bound*
May 19 T Fauré: Cello Sonata in D minor
May 20 W Respighi: *The Birds*
May 21 T Mozart: Divertimento in E flat major
May 22 F Still: *Sahjji*
May 25 M Delibes: Fête de la cloche from *Coppélia*
May 26 T Beethoven: Octet in E flat major
May 27 W Vaughan Williams: Oboe Concerto
May 28 T Puccini, arr. Mikhashoff: *Portrait of Madame Butterfly*
May 29 F Haydn: Sinfonia Concertante in B flat major

Siskiyou Music Hall

May 1 F Alfvén*: Symphony No. 2
May 4 M J.S. Bach: Cantata for the 3rd Sunday after Easter
May 5 T Louise Farrenc: Nonet for Strings & Winds
May 6 W Paganini: Violin Concerto No. 3
May 7 T Brahms*: Symphony No. 1
May 8 F C. Stamitz*: Orchestral Quartet No. 4
May 11 M Still*: *Afro-American Symphony*
May 12 T Vanhal*: Violin Concerto in G major
May 13 W Beethoven: *Archduke Trio*
May 14 T Haydn: Symphony No. 92, "Oxford"
May 15 F Don Gillis: *Mid-Century USA*
May 18 M Hakon Borresen: Symphony No. 1
May 19 T MacDowell: Piano Concerto No. 2
May 20 W Schubert: Sonata in C, "Grand Duo"
May 21 T Felix Draeseke: *Symphonia Tragica*
May 22 F de Beriot: Violin Concerto No. 3
May 25 M Mozart: Piano Concerto No. 20
May 26 T Herbert*: *Columbus Suite*
May 27 W Raff*: Symphony No. 4 in G minor
May 28 T Alkan: *Souvenirs*
May 29 F George Lloyd: Symphony No. 12

From The Top

May 2 • New England Conservatory's Jordan Hall, Boston, MA

This week's *From the Top* shares the inspiring



Natalie Dessay sings Manon in the May 2nd broadcast of the *Lyric Opera of Chicago*.

story of a 17-year-old pianist from Washington, D.C., and a performance from an energetic Boston Children's Chorus.

May 9 • Aspen Music Festival and School, Aspen, CO

From the Top returns to the Rockies to meet some of the talented teens studying at the renowned Aspen Music Festival and School. This week features an oboe quartet performing Mozart and a 14-year-old pianist from Minnesota playing Liszt.

May 16 • Highlights Program

A highlights show this week features teenage chamber music groups that are extraordinary not only for their high level of musicianship, but also for their unusual instrumentation or repertoire.

May 23 • WGBH Studios, Boston, MA TBD

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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am The State We're In
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts

6:00pm The Vinyl Cafe
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

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3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Global Vision
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

May 30 • Trinity University, San Antonio, TX

This week's line-up of outstanding performers includes a teenage pianist performing a daunting show piece and a young trio performing the exciting final movement of Beethoven's Piano Trio in C minor.

Exploring Music with Bill McGlaughlin

Week of May 4 **Distant Neighbors**

This week explores the Music of Mexico and Central America.

Week of May 11 • **Fit for a King**

This week Bill explores the rich and intriguing world of the court composer.

Week of May 18 • **Soundtracks**

Classical music on the silver screen, from *ET* to Shostakovich.

Week of May 25 • **Haydn Symphonies**

This week, Bill explores the symphonic wonders of Papa Haydn, the father of the modern symphony. We'll hear Haydn's earliest offerings in the form and follow his path as he expands his ideas and his ensembles into the grand gestures of his 104th.

Lyric Opera of Chicago

May 2 • **Manon**

Composer, Jules Massenet. Conductor, Emmanuel Villaume. Cast: Natalie Dessay, Jonas Kaufmann, Christopher Feigum.

May 9 • Cavalleria

Rusticana

Composer, Pietro Mascagni. Conductor, Renato Palumbo. Cast: Dolara Zajick, Vincenzo La Scola, Mark Delavan.

Pagliacci

Composer, Ruggero Leoncavallo. Conductor, Renato Palumbo. Cast: Vladimir Galouzine, Ana Maria Martinez, Mark Delavan.

May 16 • **Lulu**

Composer, Alban Berg. Conductor, Sir Andrew Davis. Cast: Marlis Petersen, Wolfgang Schöne, Jill Grove.

May 23 • **The Abduction From The Seraglio**

Composer, Wolfgang Amadeus Mozart. Conductor, Sir Andrew Davis. Cast: Matthew Polenzani, Erin Wall, Andrea Silvestrelli.

May 30 • **Madama Butterfly**

Composer, Giacomo Puccini. Conductor, Sir Andrew Davis. Cast: Patricia Racette, Frank Lopardo, Katharine Goeldner.



Patricia Racette sings the title role of Puccini's *Madama Butterfly*, May 30th, on the *Lyric Opera of Chicago*.

News & Information Highlights

Selected Shorts

May 2 • **Women in the News**

"Ad" by Elizabeth Crane, read by Jill Eikenberry.
"A Piece of News" by Eudora Welty, read by Kathryn Markey.

May 9 • **Pressing Engagements**

"Stump Louie" by Lisa Halliday, read by Isaiah Sheffer.
"The Dome" by Steven Millhauser, read by Alec Baldwin.

May 16 • **Writing at the MacDowell Colony**

"The Proposition" by David Bezmozgis, read by Paul Hecht. "The Modern Age," by Frances Hwang, read by Dawn Akemi Saito. Feature: MacDowell alums Jeffrey Eugenides and Monique Truong introduce these stories.

May 23 • **Memories of Math and Pickled Herring**

"The Mathematician" by Daniel Kehlmann, read by B.D. Wong. "I Was Really Very Hungry" by M.F.K. Fisher, read by Christina Pickles.

May 30 • **Improvisations**

"Roy Spivey" by Miranda July, read by Amy Ryan.
"Improvisation" by Ed McBain read by Isaiah Sheffer.

Art



ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival presents four shows this month:

Macbeth, thru Nov. 1st

Death and the King's Horseman, thru July 5th

The Music Man, thru Nov. 1st

Dead Man's Cell Phone, thru Jun. 19th

The Servant of Two Masters, thru Nov. 1st

Equivocation, thru-Oct. 31st

Shows are at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

- ◆ Camelot Theater presents *I Remember Mama* thru May 24th. Located at Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

- ◆ RCC's Riverside Theatre Program will present Lanford Wilson's *HOT L BALTIMORE* at The Warehouse on Bartlett in Medford. May 1-17. Tickets are \$9 adults, \$7 for students. The play contains explicit language and adult situations and is not suitable for children. Reservations are recommended. H Building, corner of 8th and Bartlett in Medford. (541) 245-7637



The Siskiyou Institute presents the Mimi Fox Duo featuring Mimi Fox on guitar and Randy Halberstadt on piano in concert on May 1st ; a workshop will also be offered on Saturday, May 2nd.

- ◆ The Southern Oregon University Department of Theatre Arts presents two productions in May: *Icarus*, May 14-24.

Love's Labor's Lost, May 21-31.

8 and 2 pm. SOU Center Stage Theatre, 1250 Siskiyou Blvd.

Ashland. (541) 552-6348

Music & Dance

- ◆ At the Craterian Theater this month: May 1st, Youth Symphony of Southern Ore-

gon, 12 pm

May 2nd, Rogue Valley Youth Choruses -

"Spring is in the Air!" 7 pm

May 12th, Jackson County Community Con-

cert Association - The Swingle Singers, 7:30 pm

May 15th, Viva Voce Community Sing-Along,

7 pm

May 17, Youth Symphony of Southern

Oregon, 3 pm

May 19, Southern Oregon Concert Band -

Centennial Celebration Concert, 7 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org



The Living Gallery presents a show of mixed media paintings by Seattle artist Susanne Werner in May.

- ◆ Rogue Opera presents Puccini's masterpiece *La Bohème*. On May 3rd at the Grants Pass Performing Arts Center, Grants Pass. On May 8 and 10, at the Craterian Ginger Rogers Theater, Medford. <http://www.rogueopera.org> or call 541 608 6400

- ◆ The Oregon Cabaret Theater presents the musical, *The Mystery of Irma Vep*, thru May 31st. Located at 1st & Hargadine Streets, Ashland. (541) 488-2902 www.oregoncabaret.com

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

May 15 is the deadline
for the July issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

- ◆ The Siskiyou Institute presents

On May 1st the Mimi Fox Duo featuring Mimi Fox on guitar and Randy Halberstadt on piano., 7:30 pm.

On May 2nd a Workshop on the Art of the Duo/Jazz Improvisation with Mimi Fox and Randy Halberstadt. 11 am.

On May 13th, The Siskiyou Institute New Artist Series presents Dmitri Matheny & Friends in a Tribute to Art Farmer, 7 pm, at Paschal Winery in Talent

On May 22nd, vocalist Madeline Eastman and pianist Randy Porter, 7:30 p.m.

On May 23rd, the "Can You Come Out And Play?" Jazz Workshop with Madeline Eastman and Randy Porter, 11 am

At the Old Siskiyou Barn, Ashland, unless otherwise noted. (541) 488-3869 or siskiyouinstitute.com

- ◆ St. Clair Productions presents

On Ensemble, Modern Japanese Taiko Quartet Saturday, May 9th. 8 pm. At the Unitarian Center, 4th and C Streets, Ashland.

Intro to Taiko Workshop with On Ensemble on May 10th. 10-12 pm. At Bellview Grange 1050 Tolman Creek Rd, Ashland www.stclairevents.com (541) 535-3562.

- ◆ The Southern Oregon Department of Music presents:

on May 5th, "A Centennial Celebration" featuring the SOU Symphonic Band & Southern Oregon Concert Band, 8 pm

on May 22nd, the Siskiyou Saxophone Orchestra. 8 pm

on May 24th, Dulcet

on May 25th, SOU Guitar Studio and Ensemble

Shows at 8 pm. SOU Music Recital Hall, 1250 Siskiyou Blvd., Ashland 552-6101. www.sou.edu/music/recital_hall.html

- ◆ 15th Annual Native American Arts Festival & Mother's Day Pow Wow on May 9-10 . Benefits the encouragement of native American visual and performing & cultural arts. Riverside Park, Grants Pass. (541) 472-0215

- ◆ Music at St. Mark's presents the Rong-Rands-Stubson Trio, performing chamber music on May 17th. At St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541) 858-8037.

- ◆ On May 9th, guitarist Jason Vieaux is in concert at Temple Emek Shalom. 8 pm. At 1800 East Main Street, Ashland. (541) 488-3521 www.jeffersonsonguitar.org

Exhibitions

- ◆ First Friday Art Walk in downtown Ashland



St. Clair Productions presents the On Ensemble, a modern Japanese Taiko quartet in Ashland, Saturday, May 9th at 8 pm.

and the Historic Railroad District on the first Friday of each month, 5-8 pm. (541)488-8430 or www.ashlandgalleries.com

◆ Live music and art in Grants Pass on the first Friday of each month, 6-9 pm. At H and 5th Sts., Grants Pass. (541) 787-0910

◆ The Living Gallery presents "Sojourns," a show of mixed media paintings. Reception on May 1st, 5-8 pm. At 20 S. First St., Ashland. www.thelivinggallery.com

◆ The FireHouse Gallery presents "Perceptions of the Past," May 20-29th. In celebration of Oregon's 150th year of statehood, thirteen professional writers from throughout the state have written a subjective description of an historical Oregon photograph. At Rogue Community College, 214 SW 4th Street, Grants Pass (541) 956-7339

◆ The Schneider Museum of Art presents an "SOU Art Faculty Exhibition," thru June 20th. At 1250 Siskiyou Blvd., Ashland. (541)552-6245 or www.sou.edu/sma/exhibitions

◆ Wiseman Gallery presents "RCC Art Faculty Exhibit," thru May 8th. At Rogue Community College, 3345 Redwood Hwy, Grants Pass 956-7339

◆ The Marion Ady Art Building presents the work of Dianne Erickson, thru May 22. Southern Oregon University campus, 1250 Siskiyou Blvd., Ashland

NORTH CALIFORNIA

Theater

◆ At the Cascade Theater this month: May 8-9th, Artisan Dance Company May 17th, The North State Symphony presents "Music Immortal." 2 pm Pre-concert lecture at 1 pm.

May 19th, *The Ugly Duckling* performed by the California Theatre Center 1733 Market Street, Redding. (530) 243-8877 www.cascadetheatre.org



David Jacobs-Strain performs on May 9th at the Pistol River Friendship Hall.

◆ Riverfront Playhouse presents *Steel Magnolias* May 23-June 20. Riverfront Playhouse 1620 E. Cypress, Redding 530-547-3924

◆ "H20 Manifesto," an original dance, music, and theater production on May 8th. 7:30 pm. Sponsored by the Siskiyou Arts Council. At the Yreka Community Theater, Yreka. (530) 859-1309.

Exhibitions

◆ "2nd Saturday Art Hop," is a monthly event, celebrating the arts and culture in Redding and the North State. 6-9 pm. (530) 243-1169

UMPQUA

Theater

◆ UACT presents a musical set in the Caribbean, *Once On This Island*, thru May 10th. 7:30 on Fri. & Sat. and 2 pm on Sun. UACT is located at 1614 West Harvard, Roseburg (541) 673-2125.

Music & Dance

◆ Scottish and English Country Dancing, Fridays, 7 pm. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg

◆ The Pacific Crest Wind Symphony with Three Leg Torso performs on May 3rd. 2 pm, Jacoby auditorium, Umpqua Community College.

Festival

◆ "Living History Day" on May 16th. Come to Mildred Kanipe Park for some Oregon 150 fun. Roll a hoop, churn some butter, and have a little fun the pioneer way. Mildred Kanipe Park is at 16513 Elkhead Rd, Oakland (541) 957-7007

OREGON AND REDWOOD COAST

Music

◆ David Jacobs-Strain performs on May 9th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ Three Fingered Jack in Concert, a Celtic benefit concert for South Coast Folk Society on May 29th. 7 pm. At 29 Sprague Community Theater, City Park, Bandon. (541) 756-4701

Exhibitions

◆ At the Coos Art Museum: "Expressions West 2009," thru June 27th "VISION 2009," thru May 23rd At 235 Anderson Ave, Coos Bay.(541)267-3901 www.coosart.org

- ◆ At the Humboldt Arts Council: "Sondra Schwetman: Systemic Privilege," thru May 17th the Redwood Art Association, thru May 3rd The Morris Graves Museum of Art, 636 F Street, Eureka. (707)442-0278
- ◆ The Port Orford Cedar & Arts Festival, May 22-24th. Port Orford downtown. www.portorfordart.org (541) 332-2549

KLAMATH

Theater

◆ The Linkville Players present nine performances of Ken Ludwig's madcap comedy, *Moon Over Buffalo*, May 08-30. Reserved tickets are priced from \$11 to \$14 and are available in advance at Shaw Stationery Co. in downtown Klamath Falls. Telephone (541) 882-2586 for ticket information and reservations.

◆ *DOUBT: A Parable*, thru April 4th. 7:30 pm. The Linkville Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thurs., 8:30-midnight. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The 10th Annual Outdoor Celebration of "International Migratory Bird Day" takes place on May 9th. New this year will be a "Run for the Birds" race with a 1-mile fun run for children, 1-mile walk/run, 3 mile, and 10k. At Veterans Park, Klamath Falls. 9 am to 3 pm. (541) 883-7131 www.oregonstate.edu/dept/kbrec/resources

◆ At the Ross Ragland Theater this month: May 1st, *Riders in the Sky*. 7:30 p.m. May 3rd, *Honors Recital*. 2 p.m. May 9th, *Defending the Caveman*. 7:30 p.m. May 11th, *Monday Night at the Movies* presents "Smoke Signals" with director, Chris Eyre. 7 p.m.

May 14th, "Ricochet" performs a Spring Country Concert. 7:30 p.m.

May 16th, *Taste of Klamath*. 5:30 p.m.

May 22nd, *Luma: Theater of Light* At 218 N. 7th St., Klamath Falls.

www.rrtheater.org

◆ Two Rivers Gallery presents "Master Carvers," a display and demonstration, on May 30th. 1-4 pm. at the Chiloquin Community Center, Chiloquin. www.chiloquinarts.com



The Ross Ragland Theater presents Western music and comedy band, *Riders in the Sky*, May 1st, at 7:30 pm.

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MAY 8: Cave Junction's Second Friday ArtWalk free activities kick off year-long celebrations of the 100th Anniversary of Oregon Caves National Monument & Chateau. View Special Events page: www.oregoncaveschateau.com, www.irvac.com. (541) 592-4444.

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